



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE WORKS OF THE AMERICAN ETCHERS.

III.—STEPHEN J. FERRIS.



STEPHEN J. FERRIS was born in Plattsburg, N. Y., on the 25th of January, 1835. His paintings are but little known outside of Philadelphia, the city of his adoption, where he is esteemed not only as a conscientious artist, but also as a successful teacher, in which capacity he has long been connected with the Philadelphia School of Design for Women. As an etcher, on the contrary, Mr. Ferris has probably enjoyed a wider reputation than most of his *confrères*, as he early gave attention to reproductive etching, and executed a number of plates, which were published by art-dealers in New York and Philadelphia. The following list, made up from data kindly furnished by the artist, contains only those plates which he himself looks upon as his best. Previous to this work on copper Mr. Ferris also tried his hand at "glass etching," and produced in this manner a portrait of Fortuny, which is dated 1875.

The Chariot Race. After A. Wagner. Etched in 1875 in conjunction with Mr. Peter Moran. — Size of engraved surface, breadth $22\frac{1}{2}$ " ; height $8\frac{1}{2}$ ". Published by Messrs. Gebbie and Barrie, of Philadelphia.

L'Antichambre. After Fortuny. Etched in 1876. — Size of plate, b. $5\frac{1}{2}$ " ; h. $6\frac{3}{8}$ ". Published by Messrs. M. Knoedler & Co., New York.

The Schism. After Vibert. Dated 1876. — Size of engraved surface, b. $10\frac{1}{8}$ " ; h. $7\frac{3}{8}$ ".

The Amateurs of Engravings. After Fortuny. Etched in 1877. — B. $9\frac{1}{8}$ " ; h. $6\frac{1}{4}$ ".

The Florentine Poet. After Cabanel. Etched in 1877. — B. $10\frac{3}{8}$ " ; h. $6\frac{1}{8}$ ". This and the two preceding plates were published by Mr. Herm. Wunderlich, New York.

The Halberdier. After Meissonier. Etched in 1877. — Size of plate, b. 4" ; h. $5\frac{1}{8}$ ".

Devil's Way, Algiers. From a design by Mouilleron. Dated 1879. — Size of engraved surface, b. $5\frac{1}{2}$ " ; h. $8\frac{1}{4}$ ". Published in this number of the AMERICAN ART REVIEW.

The Old Clothes Dealer, Cairo. From the painting by Gérôme in the collection of Mr. Henry C. Gibson, Philadelphia. Etched in 1879. — B. $6\frac{3}{8}$ " ; h. $9\frac{3}{8}$ ". Etched for the AMERICAN ART REVIEW ; will be published in a subsequent number.

House of a Mountebank, Cairo, Egypt. From the artist's own design. Dated 1879. — B. $5\frac{1}{8}$ " ; h. $4\frac{7}{8}$ ".

Fortuny Dead. From the artist's own painting in the possession of Mr. Edward H. Coates, Philadelphia. Begun in 1877 ; finished and dated 1879. — B. $11\frac{1}{8}$ " ; h. $9\frac{1}{4}$ ". Plate owned by Mr. Edward H. Coates.

To this list must be added a series of Bible illustrations, of very large size, from original designs, executed for a work not yet published.

Mr. Ferris believes in finish, and strives to obtain depth of tone and suggestion of color by close and careful working. To this end he uses means, — such as the roulette and stippling, — which the thorough-going advocates of the etched line claim to be outside of the province of the etcher. In several of his most tenderly executed plates, as, for instance, in the one after Cabanel, there is a strong affinity to the style of some of the English etchers, like Redgrave. In this case, however, the style was undoubtedly inspired by the original, as it would be difficult to convey the feeling of the finish of Cabanel by any other management of the needle. In the presence of bolder work Mr. Ferris also grows bolder, although he never becomes sketchy. The admirable etching published with this number of the REVIEW shows him at his best. Mr. Ferris is a warm admirer of Fortuny, and in the effective plate named last on the list above given, he has erected a monument to that master's memory. Several of his most satisfactory etchings are from paintings by Fortuny. Among these the one entitled *The Amateurs of Engravings* is especially noteworthy.

S. R. KOEHLER.

